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"A Grammar of Greek Art," by Percy Gardner, Litt. D., Professor of Classical Archaeology in the University of Oxford. New York, The Macmillan Company. \$1.75 net.

It is a good deal to know the treasures of ancient art by sight through numerous photographs and casts—it is more to know what these things mean, what they teach us. This book is one of the best and most instructive hand-books to tell us what the treasures of antiquity mean and teach. A keen analysis is found here of the principles which controlled Greek Art and inspired it, and the author elucidates the deeper meaning of the form of architecture, of the forms of sculpture, of the expression of painting. The distinction between the ethical teaching of the earlier art workers, or their moral tendencies, as against the *pathos*—or what Socrates called "the affections of the soul"—of the later artists, is well stated.

Prof. Gardner goes extensively, and clearer than has ever been done, into an analysis of the decorated Greek vase as a document of art which ranks with Greek poetry as treating of mythological themes, while the book is rounded out by a discussion, in the last chapter, of Greek coins, which the author declares to be the most reliable of sources of historical information. The illustrations in the text are of unusual importance, as in every instance they amplify or demonstrate the points made. Their selection alone proves the ripe scholarship where-with the book is written.

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"Old Masters and New," Essays in Art Criticism, by Kenyon Cox. New York. Fox, Duffield & Co. \$1.50 net.

An expression of individual opinion as clearly and forcibly expressed as it is in this book of essays demands attention. We may not always agree, as in his relative estimates of Rubens and Rembrandt, or in the statement that Rembrandt never was a colorist, and other *dicta*—then again we heartily applaud when, for instance, he bases the art of Manet and Whistler on the work of Hals and Velasquez. The essay on Painting in the Nineteenth Century is as complete as may well be done in the treatment of such a vast subject in one short chapter. The author is especially happy in his monographs on Blake, Baudry and Whistler, somewhat too laudatory in the one on Sargent, but entirely just in his appreciation of Saint-Gaudens, whose "Sherman" group has never been as justly analyzed as it is done in the last essay of this most interesting volume.

On a recent visit to Philadelphia I called at the studio of one of the most popular Quaker City artists, whose easel pictures are greatly in demand—in fact generally sold before they are varnished. J. L. Gerome Ferris has a predilection for American subjects of the colonial period. There was on the easel a canvas, most pleasing because of the harmony of bright colors, and the excellent drawing of the numerous figures. It represents a "Christening" party leaving the old stone church, the gay dresses of the women and scarlet coats of the men are effectively grouped under the umbrous trees. Somewhat lower in tone is a canvas, called "Recollections," where an old gentleman is seated in his armchair, dreaming of days far gone, as they are brought to memory by his daughter's music. "The Harp," another example, has fine tonal quality. The artist's father, Mr. Stephen Ferris, is a portrait painter and an etcher of great attainments.

In the Arbuckle Building in Brooklyn we find the studio of Benjamin Eggleston, one of the best known Brooklyn artists, whose work is notable for its well balanced color scheme and excellent drawing. Mr. Eggleston generally introduces the draped female figure in his compositions and he does this so harmoniously with the setting of landscape or rich interior that the eye finds no discord but wanders with pleasure from one chaste line to another. "The Brook" shows a woman reclining by the side of the purling water. The rich auburn hair forms the key to a palette of glowing colors. The landscape is well composed and has the warm tone of a bright summer day. "The Rose," another canvas, is far more delicate in handling, and is in a lighter vein. The figure here is most attractive and sinuous in drawing. In "The Marble Room," five young women recline in easy attitudes on a marble bench covered with leopard skins. The texture of the marble and the sculptured frieze is equal to the best of Alma Tadema's work.

The artist has, however, a stronger note in his handling when he goes to landscape pure and simple. Some little sketches I saw that have big ideas in them. One canvas, "The Life Savers," shows a half-dozen men in oil skins on a promontory paying out the lifeline to some invisible wreck. The strength of the painting is in the surging waves, the thunderous breakers, the heavy, surf-laden air. The work is deep in tone and full of vigor. Mr. Eggleston has a painting of an oriental woman in the W. S. Hurley collection, mentioned elsewhere, which is particularly rich and beautiful. Benj. Eggleston has also had deserved success with portrait commissions. He was putting the finishing touches on an excellent bust portrait of Mr. J. J. McCabe, the President of the Brooklyn Borough Bank. This is a strong and well-modulated piece of painting, giving the sitter's forceful features with animated truthfulness.

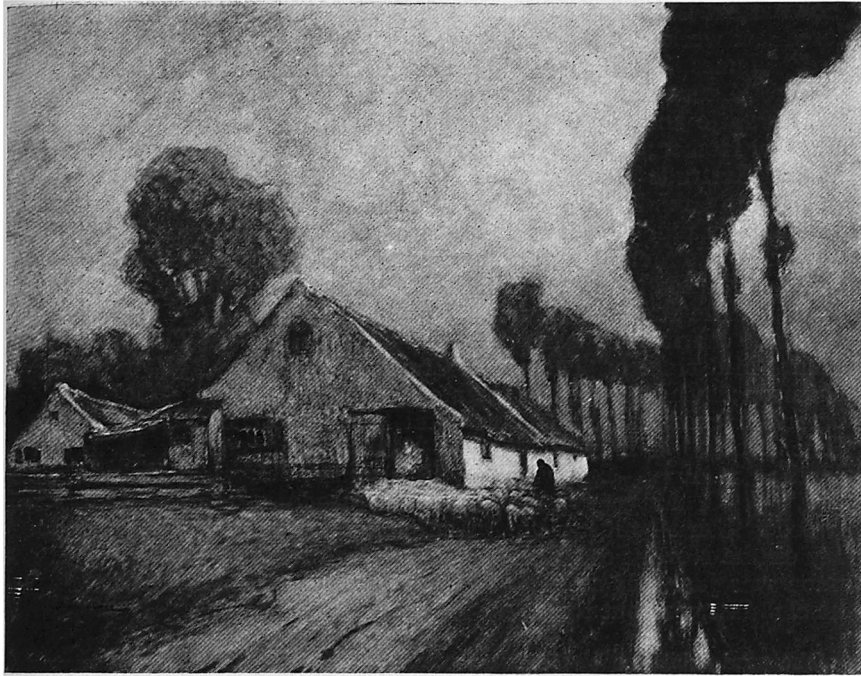
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At the Powell Art Gallery there may be seen until May the 6th some good work by George R. Barse, Jr., of which the Italian scenes are most interesting. Francis Day has a large canvas of a young woman seated at the piano, which has a discordant note in a spot, overloaded with pigment, on the coverlet of the cradle which stands at her side. Otherwise the painting is highly meritorious. A small, dainty canvas of a yacht- ing girl, by Irving R. Wiles, will attract attention.

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For pure historical interest and artistic content a visit to the Ehrich Gallery is commended. Some thirty paintings are there by the early Americans. If there was dispute about a true likeness of George Washington—and there has been such controversy—a composite portrait might be made of his features as denoted by five different artists here: Henry Inman, John Neagle, Gilbert Stuart, Jane Stuart, and John Trumbull. The portrait by Gilbert Stuart is by no means one that truthfully can be called a replica, as it has too much vitality. It came originally from the collection of John Crumly, of New York, and later from the Horace Southmayd collection. The same mead of praise may be allotted to the portrait Stuart painted of his cousin, Joseph Anthony, with its worthy pendant, Anthony's wife, who was the daughter of Michael Hilligas, Treasurer of the Continental Congress.

The portrait of Mrs. J. Izard Middleton might be taken for one of the beauties so gracefully painted by Sir Thomas Lawrence. It bears, however, the name of Thomas Sully, and is one of his choicest works. An oval bust portrait of a lady, by William Page, is charming and has an air of elegance, while the portrait of Daniel Webster, by Francis Alexander, is insistent in strength. The large group picture of "The Pelham Children," by John Singleton Copley, is a museum piece, worthy to be ranked with the best of his large compositions, and his life-size portrait of David Garrick ought to be acquired by the Lambs Club.



WILLIAM RITSCHER.

FOLDING THE SHEEP—HOLLAND.

Mr. E. Chandler Walker, of Detroit, has loaned fifty paintings for exhibition in the Detroit Museum of Art. These pictures were carefully selected and are admirable examples of the men they represent. The Dutch school offers a Van der Helst, a Ferdinand Bol, two pictures by Anton Mauve, a Jacob Maris, a Neuhuys, an Israels, a church interior by Bosboom, and a strong landscape by Weissenbruch. The Barbizon men are well shown, Corot, Diaz, Dupré and Daubigny have characteristic examples. There are also some early English portraits, and work by Schreyer, Ziem, Raffaelli, Pissarro and others.

* * *

Mr. Arthur Hoeber, the art critic of *The Globe*, is one of the best equipped art writers on the metropolitan press. He has an article in the May *Century* on "The Prize of Rome," which is most timely and interesting. It is supplemented by an editorial in the same issue on the American Academy in Rome.

* * *

At the annual meeting of the Society of American Artists last night John La Farge was elected president; Kenyon Cox, vice-president; Samuel Isham, treasurer; Henry Prellwitz, secretary, and H. Bolton Jones, member of the board of control.

These new members were admitted: Hugo Ballin, Henry B. Snell, William Glackens, A. Sterling Calder, Luis Mora, Henry Salen Hubbell, Walter Shirlaw, Frederick Dielman, Alphonse Jongers, Howard Gardiner Cushing, Paul Dougherty, Frank Vincent Du Mond and Harry Wilson Watrous.

* * *

Benjamin Ferguson, a lumber merchant of Chicago, who died recently, bequeathed to the Art Institute of Chicago the income from an estate of \$1,000,000.

The fund is to be used to erect and maintain statuary and monuments in the parks, along the boulevards, and in other public places in Chicago, "commemorating worthy men or women of America or important events of American history."

Let us hope that it will not be frittered away on mere portrait statues, on conventional representations of local great men, but devoted to works of imaginative and decorative statuary.

Some years ago I animadverted against the style of tablets, simply containing title and artist's name, tacked to the paintings on exhibition at the public galleries. I suggested that a small tablet, say 4 x 5 inches, buff colored and printed with black ink, might be affixed giving besides the title and artist's name also some information, usually found in a catalogue. This would greatly facilitate the study and enjoyment of the works on exhibition.

At this late date I find that Mr. Paul Chafin, the curator of the Japanese and Chinese collections at the Museum of Fine Arts in Boston, has just now inaugurated this method among the treasures committed to his care.

The question of the labels in a museum is of more consequence than at first appears. A good label is like a good head over a newspaper story, it serves to stimulate interest and curiosity.

Mr. Chafin has done well in this new departure. It is probable that henceforth a great many visitors to the museum on Sundays and other popular days will stop to examine curiously some of these paintings which otherwise they would pass without noticing.

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The *New York Staats Zeitung* celebrated last month the Seventy-fifth Anniversary of its founding, and the two fundamental principles of its policy may well be recalled as they were enunciated by its first Editor and founder, Jacob Uhl. He held to fearless and independent utterance on all questions of public importance and he had rigid ideas of the duty and aim of a newspaper, in that it should be a teacher and instructor as well as a disseminator of information.

Far more are these principles to be applied to an art magazine—for how little are they observed in the common run of sources of art information. The daily press does not aim to be instructive in art matters, merely treating such matters as news items, and rightly so,—for going farther it is generally unreliable.

The true value of the information given by an art magazine is well determined by the principles laid down in an editorial of an esteemed contemporary, *Motor Age*, published in Chicago, in which the writer inveighs against the common practice of class or trade papers to insert in their columns items which in no way can be considered of any interest to anyone except the person whose wares are advertised. Here is a sample of a puff which *Motor Age* had been requested to insert in its reading pages:

"With the approach of the automobile riding season there is considerable activity throughout the trade to place in stock the best selling accessories. The _____ company reports an unprecedented demand for _____ tires from every state in the union. The universal satisfaction obtained from the use of these tires is producing results that were only natural to expect. Especially is this the case on the heavy tires that are being sold in large numbers. It is safe to say that a goodly percentage of the new cars will be equipped with _____ tires.

Mr. _____, of _____, now drives a 40 horse-power 1905 _____, purchased from _____, the _____ agent at _____. Mr. _____ is so pleased with his _____ that he says he has lost a part of his life by not buying the first _____ received in _____."

Motor Age then comments as follows:

"Rob one of these alleged trade notes of the names that make it gratifying to the parties concerned and what have you got? Nothing. Who wants to read it? No one. Suppose the names are filled in; what is it? Simply a useless thing made to tickle the vanity of the persons mentioned. Who wants to read it? No one, except the parties named in it. Yet this is the kind of stuff that is continually sent to class publications in the hope that it will be printed.

It is neither good advertising nor good reading matter. It is slop, pure and simple—if there is such a thing as pure slop. Its publication is contrary to the Post-Office regulations governing second-class mail matter."

"*Motor Age* does not pretend that its reading pages are trading stamps to be given to advertising patrons, or that its reading matter is supposed in any instance whatsoever to be of advertising value. Such

an interpretation of reading pages of a publication is exactly opposite to the postal laws governing regular publications enjoying the low rate of postage, and papers printing such matter could be barred from the second-class mailing privileges were the Post-Office regulations strictly enforced in all publication centers. But granting, for the sake of argument, that there is a certain amount of advertising value unavoidably attached to the publication of certain kinds of reading matter and that, while this advertising value is not intentionally created for the benefit of the party concerned, he is entirely welcome to it as it incidentally exists, it is still apparent that the only kind of reading matter which can be of advertising benefit is that kind which is written with the sole purpose of interesting the subscriber of the paper."

Exactly the same refers to art information. Art news that is written to catch the advertising contract is utterly valueless. THE COLLECTOR AND ART CRITIC refers with pride to the fact that many advertisements do not appear in its pages, because just such write-ups that could not be conscientiously given, are expected, nor do any advertisements appear when the Editor would thereby consider himself bound to deviate from fearless and independent utterance.

Advertisers do not always consider, what readers of a magazine, however, at once discern, that such a policy enhances the value of praise when it is given.

A picture by Colin Campbell Cooper, showing a view of the Cascades at the St. Louis World's Fair, just at the hour when the artificial lights were turned on, has been purchased by popular subscription for the permanent collection of the St. Louis Museum. The picture by Gabriel Max, "The Condemned," recently loaned to the Museum from the late John W. Kaufman's collection, has been presented, by Mrs. Kaufman, for the permanent collection.

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John J. Albright, the founder of the Albright Museum of Buffalo, has further given an annuity of \$10,000 to the Buffalo Fine Arts Academy for the maintenance of the Museum, which will relieve the Academy from a large part of the maintenance expenses of the art gallery and will enable it to devote a large part of its income to securing works of art and the up-building of the gallery generally.

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Three prizes have been awarded by the Corcoran Gallery, Washington, D.C., for the best pictures at the annual exhibition. The first prize went to "At the Piano," by Charles C. Curran; second to Leonard Ochtman's "Fall Landscape," and the third to "The Green Calash," by Miss Ellen Day Hale.

* * *

The death has been announced of M. Gustave Albert Anderson, better known as M. Gustave Albert, the distinguished landscape painter. He was born at Eskilstuna, in Sweden, his father being a miner. He was an artist by instinct, and never had the advantage of technical training. His first works were painted with brushes which he made himself and with colors borrowed from house decorators. When twenty-three years of age he came to this country and for seven years endeavored to gain recognition for his work, but without success. He was even compelled to earn his daily bread as a housepainter. In 1897 he returned to Paris and to his native country where immediately the value of his work was accepted. Last year Gustave Albert—this is the name he signed on all his works—suffered from bronchitis, contracted while painting in the open air in the middle of winter, and he never fully recovered from the effects. He was thirty-eight years of age.

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The Richmond, Ind., Art Association announces its ninth annual exhibition to take place from the 6th to the 20th of June. This is one of the important Western Exhibitions to which artists might profitably send pictures. A purchase fund of \$500 is given by Mr. Daniel G. Reid for the purchase of a picture exhibited in the annual exhibition, while other satisfactory sales have been made. The Editor will gladly give further information.

At the Art Club water-color exhibition in Philadelphia which closed last week, the following pictures have been sold: "Blizzard," James B. Sword; "French Peasant Women" and "Sheep," Laura Craven; "Loving Stitches," W. W. Gilchrist, Sr.; "Hillitje and Yannetje," May A. Post; "Boys in Dory," Winslow Homer; "Man With the Spade," George R. Brill; "A Cellar," Gertrude Kay; "A Red Rose," Jennie Brownscombe; "A Visit to Grandmother," B. J. Blommers; "On the Shore of Conanicut Island," William T. Richards (Gold Medal award); "Winter," W. Merritt Post; "December," Hugh H. Breckenridge (purchased by the Art Club); "An August Morning," P. Moran; "The Ravine—Winter," John Wesley Little; "A Hill Beyond," Marianna Sloan; "A Moonlight Night," F. K. M. Rehn; "Midsummer," Thomas B. Craig; "Fading Day," W. T. Thomson; "Chick-a-dees in Winter," Fidelia Bridges; "Old Ocean," Hendricks A. Hallett; "Still Life," Florence Myers; "The Brook," J. Howell Wilson; "Boats Anchored," L. M. Genth; "St. Erth—Cornwall," F. F. English; "Canal in Holland," J. C. Magee; "Afternoon on Meadows," James B. Sword; "Canal—Amsterdam," Mathilde Mueden, and "Gray Day on the North Sea," Melbourne H. Hardwick. This exhibition was just half as large as the water color exhibition of the club last year but the sales were almost double.

* * *

The 72nd exhibition of the Boston Art Club closed a few days ago and was highly successful.

The influence of the impressionist school of landscape, not in obviously impressionistic brushwork but in understanding of color, is also very much in evidence. In other words there is a high general level of efficient painting, varied by a marked sense of individuality, in nearly the whole department of the exhibition contributed by the landscape artists.

Examples of this at its highest may be seen in such canvases as the "Morning Mists," by W. J. Kaula, a charmingly poetic study in delicate blues and greens, which it is interesting to compare with his breezy Holland picture, "The Road to Bruges," with its splendidly sympathetic handling of closed and breeze stirred masses of foliage; in W. R. Derrick's "Homeward," in W. Ritchell's "Beached, Holland"—a delightful bit of color in which two clumsy hulls, high up on a tide deserted beach afford the centre of interest; or in the summer clouds that I. A. Joseph has introduced into his "Over the Meadows." Mr. Hardwick's "Fish Auction on the North Sea" is another characteristic bit of atmosphere, and in B. K. Howard's "Silver and Gold, Moonlight" one meets the familiar reflections along the moonlit basin of the Charles, with the illuminated dome of the State House adding its bit of color. H. H. Breckenridge's "Stream in Winter" is another noteworthy bit of bright and effective painting.

These landscape studies represent, however, only a part of the exhibition. The human note is evident in portraiture, especially in the excellent collection of miniature portraits, in street scenes and in such animated motives as L. Kronberg's "Dancing Lesson," E. A. Hunt's "Morocco," with its whirl of brightly hued figures, or A. C. Goodwin's "On the Pier, South Boston." Harry Fenn's "A Bit of Color on the East Side" is an interesting depiction of the life and movement of a crowded Gotham thoroughfare, and H. W. Peirce's "In the Barn" is a fine bit of red light and dancing figures. Among the marine paintings H. A. Hallett's "Sea Rover" will attract attention both for the romance of olden days and its excellent handling of the ocean surface.

R.

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At its last monthly meeting the State Capitol Commission of Minnesota awarded four commissions to noted artists for the four additional paintings for the governor's reception room. The paintings and the men to whom the commissions were awarded are:

"First Minnesota at Gettysburg," to be painted by Rufus F. Zogbaum.

"The Fourth Minnesota Regiment at Vicksburg," to be painted by F. D. Millet.

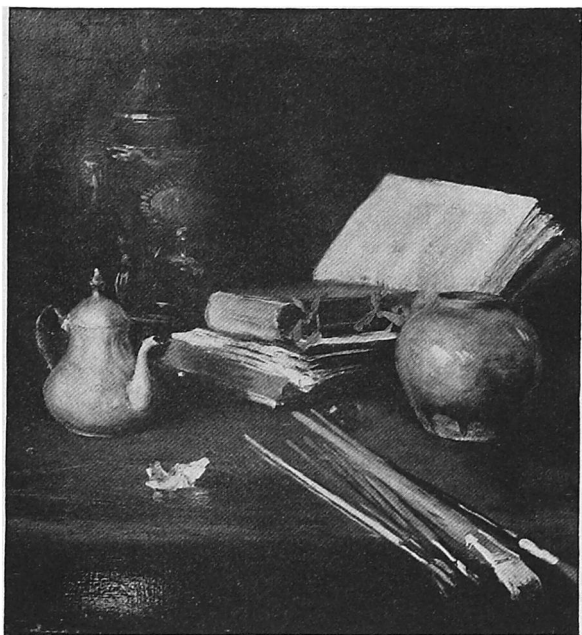
"The Third Regiment at Missionary Ridge," to be painted by Douglas Volk.

"The Second and Eighth Regiments at the Battle of Nashville," to be painted by Howard Pyle.

Two of the artists have already done or are at present doing work for the new capitol. Douglas Volk's painting, "Discovery of the Falls of St. Anthony by Father Hennepin," was placed in the west end of the governor's reception room last month.

F. D. Millet's painting, "The Treaty of Traverse Des Sioux," was reported by Architect Cass Gilbert to be nearly completed. It will be placed in the east end of the room.

Each painting will be purchased from the artist at a cost of \$6,000. The commission discussed also plans for the beautification of the capitol grounds.



WILLIAM M. CHASE.

STILL LIFE.

The Chicago *Record-Herald* of April 2d says: Charles H. Woodbury's delightful group of marines will remain on view at the O'Brien galleries throughout the week. This is unqualifiedly the most engaging collection of pictures descriptive of the sea ever seen here. Two beautiful canvases have been recently added to the number. One, if not both of them, will be ever not only representative of its sterling creator but they will be listed among the best seascapes of the century. Lovely and satisfying is the heaving, sapphire blue sea with its tossed vessel that rides like a feather's weight on the undulating wave masses. The waves both weep and laugh, their moods determined by the sun, which, though hidden behind clouds, makes its presence felt, determines the harmony, spirit of this mighty concert of the ocean and the sky. This canvas is as mellow and rich in tone as if it had been caressed by the hand of Time. The second picture is the North Atlantic after a heavy storm. It is the majestic, cruel, sublime sea that defies man and his craft, a steamer's bow and midships but a piece of driftwood in its hands.

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Out of three medals offered annually by the Colorossi Art School in Paris, two have been won this year by Cincinnati artists, graduates of the local Art Academy, W. E. Bryan, painter, and John Jehu, sculptor.

The former won one of two silver medals, and the latter a bronze one. Bryan was sent to Paris last year by some Cincinnati art enthusiasts, who became interested in his meritorious work. Much satisfaction is being expressed by them over the fact that their best hopes are being realized.

Jehu is studying at his own expense, having engaged in mercantile pursuits for a year, in order to raise the necessary funds.

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The spring exhibition at the Mark Hopkins Institute of Art at San Francisco, Cal., is superior to those held in recent years.

One of the notable pictures is a large painting by H. J. Bruer, called "The Coast, Santa Barbara." The treatment is more daring than his customary style and at the same time it lacks something of the charm of his characteristic work.

An important picture is "Mount Shasta" by William Keith. Another of great interest is "The Monterey Coast," done by Arthur F. Mathews.

Willis E. Davis has a big canvas, a Glen Alpine scene, cold in tone and very impressive. F. P. Piazzoni has a night scene of Telegraph Hill and its surroundings as seen from Mission Hill and a California pastoral view. They are convincing and finely executed.

John M. Gamble is splendidly represented by a picture called "The Evening Star." The subject and its treatment are simple and effective.

P.



LONDON, April 16th.

If Americans do not appreciate their own art at home, the English, surely, set them the right example, for London has been deeply interested for some weeks with the work of American painters.

The exhibition of the New York Water Color Club has been very favorably received—which is a good deal for a first exhibition in this ultra-conservative stronghold. Newcomers are rarely welcomed as cordially as these New York water colorists have been. This is all the more surprising because, while the English water colorist adheres to the *pure* method, many of these foreigners resort to the use of body color. The comments of the daily press critics have been somewhat patronizing, but artists who have visited the show have been outspoken in praise, with the reservation, however, of a criticism on the departure from the legitimate meaning of aquarelle, above referred to. The contributors who have been mentioned most frequently are: Albert Herter, C. C. Cooper, Arthur I. Keller, Henry B. Snell, Walter L. Palmer, Luis Mora, Jules Guerin, James H. Moser and some others.

John Sargent, being an American by birth, has also shared in this foreign invasion by an exhibition which he gave at the Carfax Gallery, in Bury Street, St. James's, of some fifty of his sketches. These have a more personal note than many of his portraits. They are wonderful examples of this painter's amazing skill. The facile solution of difficult technical problems is delightful. These sketches are chiefly water colors of Venice and Spain. Three large paintings enhance the interest of the exhibition—a finely modelled nude, called "The Egyptian," a Javanese dancer, and the portrait which created such a talk in Paris, when it was first shown there, of a young woman in a daringly décolleté black dress. Many consider this one of Sargent's masterpieces.

The Whistler exhibition closed last evening, and the fact that during its fifty-two days no less than 60,000 persons paid one shilling each for admission, and that 20,000 catalogues were sold, proves the interest which this exhibition aroused.

From the Sargent exhibition I went to an interesting show at the Messrs. Shepherd's Galleries in King Street, St. James's, where some of the finest work of the half-forgotten men among the early British masters is on view. Names like G. Ralph, Woolmer, J. S. Cotman, Wilson, J. C. Ibbetson are not familiar to every one. They are here represented by canvases that are worth while.

In my next letter I will have something to say of the Royal Academy.

L.

PARIS, April 14.

The new Salon is open. What shall I say about the 2,500 paintings exhibited? A few stand out boldly. Most of these canvases are exactly like last year's. Some are execrable. The decorative work of Albert Besnard and of Alfred Roll is magnificent. The best portraits are by Boldini, the Scotchman Lavery, and the American Alfred Maurer. Zuloaga, the young Spaniard, has one of the *clous* in his "Three Cousins in a Field." L'Hermitte, Cottet, Gaston La Touche, Carrière, Robin and a few others only can be singled out as having sent really great work. There is a room filled with about twenty